

The Arts Standards Rationale

Dance, music, theatre and visual arts are everywhere in our lives, adding depth and dimension to the environment we live in and shaping our experiences, often so deeply or subtly that we are unaware of their presence. In any civilization, the arts are inseparable from the very meaning of the term “education.” To be truly educated, one must have knowledge and skills in **Creating Art, Art in Context** and **Art As Inquiry**. In addition to specialized instruction in the arts, the knowledge and skills will be further enhanced by integration of the arts across the other curricular areas. Building mastery at each of the readiness, foundations, essentials, proficiency and distinction levels is the overriding principal of a rigorous arts education. As students continue to use a wide range of subject matter, symbols, images and expressions, they grow more sophisticated in their knowledge and use of the arts to investigate, communicate, reason and evaluate the merits of their work. As a result of developing these capabilities, students can arrive at their own knowledge, beliefs and values for making personal and artistic decisions and be better prepared to live and work in a constantly changing, expanding society.

All students will achieve the essentials level (see standards section of this document) in the four arts disciplines (music, visual arts, theatre and dance) and attain the proficiency level in at least one art form on or before graduation. All levels are built upon previous levels. Since students will achieve the proficiency level at different ages or rates, schools will provide curriculum to allow students who go beyond proficiency to study at the distinction level.

Education in the arts benefits students by:

- cultivating the whole child by building multiple literacies (e.g., developing intuition, reasoning, imagination and dexterity) into unique forms of expression and communication
- initiating them into a variety of ways of perceiving and thinking that will help them see and grasp life in new ways
- teaching the analyzation of nonverbal communication and the making of informed judgments
- enhancing understanding of themselves and others
- acquiring the tools and knowledge to take charge of their own learning—assessing where they have been, where they are and where they want to go
- promoting the processes of thinking, creating and evaluating
- developing attributes of self-discipline and personal responsibility, reinforcing the joy of learning and self-esteem, and fostering the thinking skills and creativity valued in the workplace
- demonstrating the direct connection between study, hard work and high levels of achievement
- giving them knowledge of potential career pathways or involvement in the arts
- encouraging experimentation with and utilization of current technology
- fostering a lifelong appreciation for and support of the arts

An education in the arts also benefits society and the workplace because students gain powerful skills for:

- understanding human experiences, both past and present
- learning to adapt to and respect others' ways of thinking, working and expressing themselves
- learning artistic modes of analyzing different situations, which brings an array of expressive, analytical and developmental tools to everyday experiences
- encouraging experimentation with, and utilization of, new electronic media and global networks to give them marketable workplace skills
- understanding the influences of the arts to create and reflect cultures
- understanding the impact of design on virtually all we use in daily life, and in the interdependence of work in the arts with the broader worlds of ideas and action
- learning adaptability and flexibility to meet the needs of a complex and competitive society
- learning the importance of teamwork and cooperation
- making decisions in situations where there are no standard answers
- bringing their own contributions to the nation's storehouse of culture
- communicating their thoughts and feelings in a variety of modes, giving them a vastly more powerful repertoire of self-expression
- carrying our individual and collective images and ideas from one generation to another
- recognizing the essential role the arts have in sustaining the viability of cultures

Whenever possible and within the limits and needs of individual districts, students need direct contact with objects, professional artists and performers through partnerships with state and local resources (e.g., museums, symphonies, artists in residence, traveling exhibits, theatre companies, art centers, dance companies).

Inservice and support to teachers, parents and students will be an ongoing process as innovative and integrated approaches for learning are developed within the four arts disciplines and across the other subject areas.

Success will be realized when all students have equal access to all the arts.

Research Supporting the Value of the Arts as Core Subjects

- The arts have far-reaching potential to help students achieve education goals. Students of the arts continue to outperform their non-arts peers on the Scholastic Assessment Test, according to the College Entrance Examination Board. In 1995, SAT scores for students who had studied the arts more than four years were fifty-nine points higher on the verbal and forty-four points higher on the mathematics portion than students with no course work or experience in the arts.

The College Board, Profile of SAT and Achievement Test Takers, 1995

- The percentage of students at or above grade level in second grade mathematics was highest in those with two years of test arts, less in those with only one year and lowest in those with no test arts.

Learning Improved by Arts Training, Nature: International Weekly Journal of Science, by Alan Fox, Donna Jeffrey and Faith Knowles, May 1996

- Researchers at the University of California, Irvine, studied the power of music by observing two groups of preschoolers. One group took piano lessons and sang daily in chorus. The other did not. After eight months the musical three year olds were expert puzzlemasters, scoring 80 percent higher than their playmates did in spatial intelligence--the ability to visualize the world accurately. This skill later translates into complex mathematics and engineering skills. "Early music training can enhance a child's ability to reason," says Irvine physicist Gordon Shaw.

Scientists argue that children are capable of far more at younger ages than schools generally realize...the optimum "window of opportunity for learning" lasts until about the age of ten or twelve, says Harry Chugani of Wayne State University's Children's Hospital of Michigan.

Why Do Schools Flunk Biology?, Newsweek, by LynNell Hancock, February 1996

- Classes were more interactive, there were more student-initiated topics and discussions, and more time was devoted to literacy activities and problem solving activities in schools using the arts-based "Different Ways of Knowing" program. The program also produced significant positive effects on student achievement, motivation and engagement in learning.

Different Ways of Knowing: 1991-94 National Longitudinal Study Final Report, by J.S. Catterall, 1995

- Self-concept is positively enhanced through the arts, according to a review of fifty-seven studies, as are language acquisition, cognitive development, critical thinking ability and social skills. The authors examined studies of measurable results in the emotional and social development of children. The relationship between music participation and self-concept was strongly in evidence.

The Effects of Arts and Music Education on Student's Self-Concept, by J. Trusty and G. M. Oliva, 1994

- As critics, the children learned to emphasize the value of rules, resources and bases for common knowledge in dramatic interpretation. As characters, they shifted perspective from self to other through voice, physical action, and connection to other characters.

Learning to Act/Acting to Learn: Children as Actors, Critics, and Characters in Classroom Theatre, by Shelby Wolf, 1994

- Research at New York University revealed that critical thinking skills in the arts are transferred to other subjects,¹ which is something Ann Alejandro, a teacher in the Rio Grande Valley in South Texas, observes in her classroom everyday: “I am convinced of the parallels between teaching children how to draw and teaching them how to read and write. In all cases, students need to learn how to see, to interpret data from the word, the canvas, and the page.”²
- The writing quality of elementary students was consistently and significantly improved by using drawing and drama techniques, compared to the control group, which used only the discussion approach. Drama and drawing techniques allowed the students to experiment, evaluate, revise and integrate ideas before writing began, thus significantly improving results.

Drama and Drawing for Narrative Writing in Primary Grades, by B.H. Moore and H. Caldwell, 1993

- Students improved an average of one to two months in reading for each month they participated in the “Learning to Read Through the Arts” program in New York City. Students’ writing also improved, the study revealed. “Learning to Read Through the Arts,” an intensive, integrated arts curriculum, has been designated a model program by the National Diffusion Network and has been adopted by numerous schools and districts across the country.

Chapter 1 Developer/Demonstration Program: Learning to Read Through the Arts, 1992-93; Office of Educational Research, New York City Board of Education, 1993, 1981, 1978

- Originality and imagination scores were significantly higher for preschool children with disabilities after participation in a dance program than for those participating in the adopted physical education program.

Effect of a Dance Program on the Creativity of Preschool Handicapped Children, by D. Jay, 1991

- “Humanitas Program” students in Los Angeles high schools wrote higher quality essays, showed more conceptual understanding of history, and made more interdisciplinary references than non-Humanitas students. Low-achieving students made gains equivalent to those made by high-achieving students. The Humanitas Program incorporates the arts into a broad humanities curriculum, drawing upon the relationship between literature, social studies and the arts. The program has reached 3,500 students in twenty high schools.

The Humanitas Program Evaluation Project 1990-91, by P. Aschbacher and J. Herman, 1991

- High-risk elementary students with one year in the “Different Ways of Knowing” program gained eight percentile points on standardized language arts tests; students with two years in the program gained sixteen percentile points. Non-program students showed no percentile gain in language arts. Students with three years in the program outscored non-program students with significantly higher report card grades in the core subject areas of language arts, mathematics, reading and social studies. Participants showed significantly higher levels of engagement and increased beliefs that there is value in personal effort for achievement. In total, 920 elementary students in fifty-two classrooms were studied in this national longitudinal study in Los Angeles, south Boston, and Cambridge, Massachusetts.

Different Ways of Knowing: 1991-94 National Longitudinal Study Final Report, by J.S. Catterall, 1995

¹National Arts Education Research Center Principal Research Findings, 1987-1991, by Jerrold Ross and Ellyn Berk, 1992

² Like Happy Dreams-Integrating Visual Arts, Writing and Reading, by Ann Alejandro, 1994

Table 1. The Arts Standards

MUSIC

STANDARD 1: Creating Art

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

STANDARD 2: Art in Context

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

STANDARD 3: Art As Inquiry

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

VISUAL ARTS

STANDARD 1: Creating Art

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

STANDARD 2: Art in Context

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

STANDARD 3: Art As Inquiry

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THEATRE

STANDARD 1: Creating Art

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

STANDARD 2: Art in Context

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

STANDARD 3: Art As Inquiry

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

DANCE

STANDARD 1: Creating Art

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

STANDARD 2: Art in Context

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

STANDARD 3: Art As Inquiry

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

The Arts Standards Integration Statement

Because the Arizona Department of Education has an expectation that the content areas will be integrated across the curriculum, this document provides suggested integration links for each discipline and its related standard. Arizona's Arts Standards address competence in the arts disciplines first of all. That competence provides a firm foundation for connecting arts-related concepts and facts across the art forms, and from them to the sciences and humanities. A key factor in this approach to learning is the need for students to acquire enough prior knowledge and experience in one discipline to make applications in another.

Integration means identifying concepts shared among two or more content areas and including performance objectives for each discipline in the instructional model. All subject matter disciplines are comprised of concepts. A concept is an idea which applies to multiple content areas but which may represent the idea in different ways when used within each individual content area. Concepts can be very concrete or they can be representative of abstract ideas.

Learning is an integrative process. In a balanced curriculum, opportunities for students to use what is learned in one discipline to clarify or enhance an idea, concept, or skill in another occur almost daily. As learners work across the disciplines, there are many opportunities to discover relationships that lead to the process of forming ideas and concepts. This way of learning provides an intellectual stimulation involving thinking, feeling, and doing behaviors that enable students to be more flexible and inventive in their approaches to problem solving processes. All teachers, regardless of discipline, are encouraged to find links between their subjects and the area of the arts.

Integration links which appear in Arizona's Arts Standards follow the performance objectives (POs) within the standards. The links identify other disciplines and the concepts they share with the arts. These references suggest a few examples of the many ways creative teachers will make connections between content areas.

THE ARTS STANDARDS

BY LEVEL: FOUNDATIONS (Grades 1-3)

MUSIC

STANDARD 1: CREATING ART (Music)

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

- **1AM-F1. Sing/play a varied repertoire of songs from different genres and diverse cultures**

- PO 1. Sing and/or play American folk songs
- PO 2. Identify folk songs from various cultures
- PO 3. Sing and/or play folk songs from diverse cultures
- PO 4. Sing and/or play songs of various genres

*Possible links to: Foreign Language - culture, communication, communities;
Social Studies - culture, race, region, location, history, values*

- **1AM-F2. Sing/play, matching timbre and dynamics, in response to conductor cues (e.g., *ostinatos* [repeating patterns], partner songs [each student has his own part which fits together with others], in rounds, in groups)**

- PO 1. Explain a variety of conducting cues
- PO 2. Respond to specific conducting cues
- PO 3. Demonstrate simple conducting patterns and cues in 2/4, 3/4, and 4/4 time signatures
- PO 4. Properly respond to conductor's cues in performance

Possible links to: Mathematics - shapes, measurement; Science - cycle, rhythm

- **1AM-F3. Read/perform whole, half, dotted half, quarter, eighth notes, and rests in 2/4, 3/4, and 4/4 time**

- PO 1. Identify meter and note/rest values of stated time signatures
- PO 2. Compare and contrast meter and note/rest values
- PO 3. Sing and/or play a simple rhythm pattern

Possible links to: Mathematics - numbers, count, add, divide, time

- **1AM-F4. Sing/play expressively, on pitch and in rhythm with appropriate dynamics, phrasing, interpretation, timbre, diction, posture and tempo**

PO 1. Listen to and describe the elements of expressive music

PO 2. Perform a piece with expression

PO 3. Compare and contrast music performed with and without expression

Possible links to: Comprehensive Health - bodily balance; Social Studies – values

- **1AM-F5. Perform independent instrumental parts while other students sing or play contrasting parts**

PO 1. Perform instrumental part alone

PO 2. Perform instrumental part with contrasting parts of group

Possible links to: Science - cause/effect, interaction

- **1AM-F6. Identify form, tension and release, and balance in music from listening to examples**

Possible links to: Art - color, line, form, balance, texture

- **1AM-F7. Improvise in consistent style, meter and tonality (e.g., simple rhythmic variations, simple melodic embellishments) on familiar melodies, short melodies**

PO 1. Identify a variety of elements for a given style

PO 2. Perform a song in the specific style chosen (in PO 1)

PO 3. Improvise musical segments in various styles

Possible links to: Social Studies - culture, region, history, socialization, values

- **1AM-F8. Sing/perform with expression and technical accuracy a variety of musical literature representing diverse genres and cultures, with level of difficulty 2 on a scale of 1-6, including some songs performed from memory**

PO 1. Sing/play numerous pieces within specific styles

PO 2. Perform music of various styles for an audience

PO 3. Perform music from memory

*Possible links to: Foreign Language - communication, culture, communities;
Social Studies - culture, region, history, socialization, values*

- **1AM-F9. Create/arrange short songs and instrumental pieces within specified guidelines, using a variety of sound sources**

Note: Sound sources may include, but are not limited to, body percussion, found objects, non-pitched instruments, pitched instruments, computer generated sound sources

Possible links to: Comprehensive Health - kinesiology, skeletal; Science - sound, electricity

- **1AM-F10. Listen to musical examples with sustained attention and self-discipline**

Possible links to: Social Studies - socialization, values

- **1AM-F11. Use standard musical notation to record personal musical ideas and the ideas of others**

PO 1. Identify constructs of standard musical notation

PO 2. Write standard musical notation

PO 3. Notate simple rhythmic and melodic dictation accurately

Possible links to: Art – symbolism

STANDARD 2: ART IN CONTEXT (Music)

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

- **2AM-F1. Identify various uses (e.g., songs of celebration, game songs, marches, dance music, work songs) of music in daily experiences and describe characteristics that make certain music suitable for each use**

PO 1. Describe how music is used in daily experiences

PO 2. List and classify songs used in different settings

PO 3. Describe characteristics that make music suitable for each setting

Possible links to: Foreign Language - culture, communities; Social Studies - culture, race, region, location, history

- **2AM-F2. Identify by genre or style examples of music from historical periods and cultures**

PO 1. Identify historical periods and cultures

PO 2. Classify musical examples into appropriate periods and cultures

Possible links to: Foreign Language - culture, communication, communities;

Social Studies - culture, race, region, location, history

- **2AM-F3. Identify and describe the roles of musicians (e.g., orchestra conductor, folk singer, church organist) in various musical settings and cultures**

PO 1. Discuss the roles of different musical careers

PO 2. List and classify a variety of musical careers that fit various settings and cultures

PO 3. Describe the roles of musicians in various musical settings

Possible links to: Social Studies - culture, race, region, location, history

- **2AM-F4. Explain personal preference for a specific musical work, using appropriate terminology**

PO 1. Describe characteristics that make music suitable for each setting

Possible links to: Foreign Language - culture, communities; Social Studies - culture, race, region, location, history

STANDARD 3: ART AS INQUIRY (Music)

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

- **3AM-F1. Use appropriate terminology (e.g., tempo, meter, style, tonality, quarter notes/whole notes, types of musical instruments and voices) to describe and explain music**

PO 1. Identify various musical terms

PO 2. Describe a piece of music using appropriate terminology

- **3AM-F2. Explain personal preferences for specific musical works and styles**
- **3AM-F3. Identify and discuss the similarities and differences in music produced by themselves and others, using technology as one means of communicating personal ideas in a variety of forums (e-mail, Internet, MIDI technology, web pages)**

- **3AM-F4. Describe criteria for evaluating performances and compositions**

PO 1. List constructs of performance (i.e., diction, articulation, style, genre)

PO 2. Outline which constructs occurred in a given performance

PO 3. Evaluate a given performance based upon the criteria from PO 2

- **3AM-F5. Identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with music**

PO 1. Identify various principles of music

PO 2. Identify various principles of other disciplines

PO 3. Describe the interrelationship of principles from PO 1 and PO 2

Possible links to: Art - color, line, form, space, texture, balance, rhythm, harmony, emotional, meaning; Comprehensive Health/Dance - time, force, energy, rhythm, motion, movement, kinesiology; Foreign Language - culture, communication, communities; Mathematics - numbers, count, add, divide, measurement, time, geometry, line; Science - equilibrium of force and structure, sound, cycle, chance, cause/effect, energy, balance, theory; Social Studies - culture, race, region, location, history

VISUAL ARTS

STANDARD 1: CREATING ART (Visual)

Students know and apply the arts, disciplines, techniques and processes to communicate in original or interpretive work.

- **1AV-F1. Select and use subjects, themes and symbols in works of art**

PO 1. Use subjects in a work of art

PO 2. Use themes in a work of art

PO 3. Use symbols in a work of art

Possible links to: Language Arts - subjects and themes; Social Studies - subjects and themes; Technology - use of electronic encyclopedias, indexes, catalogs as references

- **1AV-F2. Use additional arts media (e.g., crayon, photography, pastels, video), techniques, and processes to communicate a variety of ideas, experiences and responses**

PO 1. Use unfamiliar art media in a work of art

PO 2. Use unfamiliar techniques and processes in a work of art

PO 3. Demonstrate how different media, techniques and processes can be used to communicate a variety of ideas, experiences and responses

Possible links to: Language Arts - viewing and presenting recognized use of various visual media; Physical Science - properties of materials; Social Studies - source of subjects and themes; Technology - use of electronic encyclopedias, indexes, catalogs as references

- **1 AV-F3. Demonstrate knowledge and use of a variety of techniques, processes and media to create two-and three-dimensional artworks**

PO 1. Create a two-dimensional artwork using a variety of techniques, processes and/or media

PO 2. Create a three-dimensional artwork using a variety of techniques, processes and/or media

Possible links to: Mathematics - patterns and geometry; Physical Science - demonstrate properties and effects of materials; Technology - interrelationships to produce a product or solve a problem

- **1AV-F4. Apply the elements of art and principles of design (e.g., showing perspective by varying the size of objects in a landscape) to create and control mass, form and space constructions**

PO 1. Create an artwork with overlapping objects to show depth on a two-dimensional surface

PO 2. Use varying sizes of objects in a composition to show depth (e.g., foreground objects appear larger than background objects)

Possible links to: Mathematics - measurement and discrete mathematics; Science – optical Illusions; Technology - interrelationships to produce a product or solve a problem

- **1AV-F5. Organize and develop visual solutions to given problems such as using color and line to influence a response (e.g., joy, warmth, happiness, sadness) from the viewer**

PO 1. Determine a variety of possible solutions to a given artistic problem (e.g., brainstorming)

PO 2. Select best options to a given artistic problem

PO 3. Create a work based on selected solution to the given artistic problem

Possible links to: Mathematics - hypothesis generation and experimentation; Science - history and nature; Social Studies - symbols in society

- **1AV-F6. Use visual structures (e.g., organizational principles, expressive features, sensory qualities) to organize the components of own work into a cohesive and meaningful whole**

PO 1. Create a finished work of art based on organizational principles (e.g., rhythm, emphasis, unity)

PO 2. Use expressive qualities to create meaning in a finished work of art

Possible links to: Language Arts - organization of idea; Mathematics - patterns and Fibonacci series; Science - balance and gravity

- **1AV-F7. Expand knowledge and use of different arts media (e.g., metals, paper casting, computer graphics, fiber arts)**

PO 1. Describe characteristics of art media

Possible links to: Science - properties of material; Social Studies - natural resources; Technology - product production, problem solving

- **1AV-F8. Demonstrate responsible use of tools and materials**

Possible links to: Technology - proper use of tools; Workplace Skills - responsibility, task completion

STANDARD 2: ART IN CONTEXT (Visual)

Students demonstrate how interrelated conditions (social, economic, political, time, and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

- **2AV-F1. Select and demonstrate an understanding of how subject matter communicates meaning, themes, and ideas in works made by themselves and others**

PO 1. Match similar subject matter in art images/object

PO 2. Match various subject matter with various meanings or themes (i.e., smiling face with happiness or cityscape with growth of society)

Possible links to: Social Studies - cultural awareness

- **2AV-F2. Demonstrate how elements of time period and location influence art**

PO 1. Identify characteristics of particular periods of time within the history of art

PO 2. Recall past information to suggest various influences on art images/objects (e.g., it looks like ...)

Possible links to: Language Arts – articulation; Social Studies - time and place influences

- **2AV-F3. Identify and describe how history, culture and visual arts can and do influence one another**

PO 1. Identify art images/objects from a particular culture

PO 2. Tell what changes occur over time in a particular culture

PO 3. Find commonalities in art images/objects from various cultures and time periods

PO 4. Restate the purpose an art image/object served based on the cultural history of the maker (e.g., Kachina dolls to the Hopi)

Possible links to: Foreign Language - cultural awareness and influences; Mathematics - number lines/timelines; Social Studies - historical influences

- **2AV-F4. Identify realistic, abstract, and non-objective artworks**

PO 1. Identify realistic art works

PO 2. Identify abstract artworks

PO 3. Identify nonobjective artworks

- **2AV-F5. Describe careers (e.g., children’s book illustrator, sculptor, graphic designer, painter, arts teacher, photojournalist, museum curator, architect, film animator) in the visual arts**

PO 1. Identify careers in the visual arts

PO 2. Explore possible career options in visual art

PO 3. Identify the skills needed and career options in the creation of a product (e.g., the process of book making from idea to completion)

PO 4. Present visual arts career information (e.g., role-playing, posters)

Possible links to: Language Arts – articulation; Social Studies – historical preservation; Technology - skills required for various careers; Workplace Skills - career awareness

STANDARD 3: ART AS INQUIRY (Visual)

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

- **3AV-F1. Identify and discuss the similarities and differences of art produced by themselves and others, using technology as one means of communicating personal ideas in a variety of forums**

PO 1. Compare works of art produced by themselves to communicate a personal idea

PO 2. Compare works of art produced by others to communicate a personal idea

PO 3. Use electronic media to describe similarities and differences between art works

Possible links to: Language Arts - purposeful writing; Technology - keyboard skills, word processing

- **3AV-F2. Understand there are various purposes for creating works of art**

PO 1. Explain various purposes for art (e.g., function, ceremonial)

PO 2. Identify various uses for art works in time and context

PO 3. Determine the other purposes the artwork could have served

Possible links to: Language Arts – articulation; Mathematics – categorizing; Social Studies - time and place concepts; Technology - electronic information sources

- **3AV-F3. Provide a rationale for why they like or dislike specific artworks based on the art elements, principles of design values and themes**

PO 1. Use the elements of art to provide a rationale for one's own like or dislike of a specific artwork

PO 2. Use the principles of design to provide a rationale for like or dislike of a specific artwork

PO 3. Use values and themes to provide a rationale for one's own like or dislike of a specific artwork

Possible links to: Language Arts – articulation; Mathematics – categorizing; Social Studies - time and place; Workplace Skills - electronic information sources

- **3AV-F4. Use appropriate visual art terminology to describe artworks**

PO 1. Describe artworks using the elements of art and principles of design

PO 2. Describe artworks based on its art form, tools, media, and processes used (e.g., sculpture, chisel, stone, and reduction)

Possible links to: Foreign Language - terminology deviations; Language Arts - articulation, vocabulary; Workplace Skills- content vocabulary

- **3AV-F5. Describe how personal experiences and outside influences may affect the work of an artist, as well as the perceptions of the viewer**

PO 1. Identify the influences and experiences of the artist in relationship to a particular artwork

PO 2. Identify the influences and experiences of the viewer in relationship to a particular artwork

PO 3. Compare the influences and experiences of the artist and viewer in relation to a particular artwork

Possible links to: Language Arts – articulation; Social Studies - social context; Technology - use electronic information sources

THEATRE

STANDARD 1: CREATING ART (Theatre)

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

- **1AT-F1. Working within a group use selected characters, environments, and actions to improvise a dramatic problem; formalize by recording and/or writing the dialogue and stage directions**

- PO 1. Describe characters within a dramatic activity
- PO 2. Sequence the events in the dramatic activity
- PO 3. Describe the environment
- PO 4. Choose appropriate props to enhance the scene
- PO 5. Improvise a dramatic scene
- PO 6. Write or record improvised dialogue and stage movement

Possible links to: Language Arts - writing process, information gathering

- **1AT-F2. Imagine and clearly describe (e.g., through variations of movement and gesture, vocal pitch, volume and tempo) characters, their relationships, what they want and why**

- PO 1. Describe the imagined characters and their wants and needs (motivation), and basic relationships with the other characters in the scene
- PO 2. Demonstrate the character motivations and relationships through dialogue and movement

Possible links to: Science- social perspectives

- **1AT-F3. As a character, play out her/his wants by interacting with others, maintaining concentration, and contributing to the action of classroom improvisations (e.g., scenes based on personal experience and heritage, imagination, literature and history)**

- PO 1. Develop small group improvisations based on characters' wants and needs
- PO 2. Interact in role with other characters in the improvisation
- PO 3. Use an imaginative range of movement and dialogue that is appropriate to the characters within the improvisation

Possible links to: Language Arts – literature; Social Studies - history

- **1AT-F4. Draw or verbally describe mental images for the time, place and mood of classroom dramatizations**

PO 1. As a group, decide on a time, place and mood for the improvisation

PO 2. Use line, shape, texture, color, space, balance and pattern to depict the mental image that was developed through the group process

Possible links to: Language Arts – literature; Social Studies - historical frameworks; Visual art - drawing, elements/principles of design

- **1AT-F5. Collaborate to choose elements of scenery, objects, sound, lighting, clothing and makeup to suggest the place, mood and characters for classroom dramatizations**

PO 1. Choose available scenery pieces and/or props to suggest the chosen environment

PO 2. Choose to lighten or partially darken the room to enhance the mood of the improvisation

PO 3. Choose or create sound exploring a variety of sound media (e.g., body percussion, pitched and unpitched percussion, voices, found sounds, electronic sources) to enhance the meaning and mood of the improvisation

PO 4. Choose available clothing, accessories, and props to suggest character

Possible links to: Music - rhythm, tempo; Science - sound

STANDARD 2: ART IN CONTEXT (Theatre)

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

- **2AT-F1. Research information (e.g., social, economic, political, time, place) to enrich classroom dramatizations**

Given a story to improvise:

PO 1. Use a variety of sources (e.g., library books, family information, pictures) to develop an image of the look, sound, touch, taste of the time and place of the story

Possible links to: Comprehensive Health – senses; Foreign Language - culture

- **2AT-F2. Identify, by genre, examples of theatre about historical periods and cultures**

Given an opportunity to see a production (television, film, theatre) about a different time or culture:

- PO 1. Identify the culture by country of setting and time
- PO 2. Explain the differences between comic and serious drama

Possible links to: Foreign Language – culture; Social Studies – history; Visual Art - art history

- **2AT-F3. Demonstrate how interrelated conditions (e.g., social, economic, political, time, place) influence the characters and stories in theatre**

- PO 1. Describe how place (e.g., cold or hot climate, desert or rain forest) and time (e.g., past, present or future) affects the characters in a play, film or television show

Possible links to: Foreign Language – culture; Social Studies - history, economics; Visual Art - art history

- **2AT-F4. Discuss the role of theatre, film, television and electronic media in their lives and in the lives of others**

- PO 1. Graph how much television, film and theatre is viewed by one's self and others

STANDARD 3: ART AS INQUIRY (Theatre)

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

- **3AT-F1. Describe how the performers communicate their characters and how the costumes, set, lights and sound contribute to classroom dramatizations and dramatic performances**

- PO 1. Describe the movement and vocal choices of the actors that helped to depict or distinguish their character
- PO 2. Discuss how costumes, set, lights, and sound helped to communicate the time, place and mood of the play

Possible links to: Technology - tools

- **3AT-F2. Infer a character's motivations and emotions and predict future action or the resolution to a conflict in the drama**

- PO 1. Identify the characters' feelings at several specified moments in the play and speculate why they felt that way
- PO 2. Determine the motivations of two different characters in the play and determine the optional ending that each character would like to see
- PO 3. Discuss what might or could happen after the play ends

Possible links to: Comprehensive Health – relationships

- **3AT-F3. Identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with theatre**

- PO 1. Identify how a “good” speaking voice is similar to a singing voice
- PO 2. Discuss the effect of the music’s genre, style, tempo, etc., in a theatre production
- PO 3. List elements of the short story that are similar to those of a drama
- PO 4. Relate subject matter of a play (time, place, story) to an historical event or personal/social problem
- PO 5. Identify and explore how actor movement is similar to dance in its use of space, range, tempo, and energy of movement
- PO 6. Discuss the visual art elements used in a theatrical presentation
- PO 7. Discuss how physical fitness is important to actors

Possible links to: Comprehensive Health – fitness; Foreign Language - culture, communication; Mathematics - placement, balance, ratio

- **3AT-F4. Analyze classroom dramatizations and, using appropriate terminology, constructively suggest alternative ideas for dramatizing roles, arranging environments, and developing situations, along with means of improving the collaborative process of planning, playing, responding, and evaluating**

- PO 1. Discuss appropriate ways to give, take, and use constructive criticism
- PO 2. Describe what was effective about character dialogue and actions in telling a story
- PO 3. Suggest alternative dialogue and/or actions to tell a story or communicate character or movement
- PO 4. Suggest vocal techniques (e.g., volume, tempo, range, energy, clarity) that improve communication of character
- PO 5. Evaluate how well participants in classroom dramatizations worked together (e.g., listening, accepting ideas of others)

Possible links to: Science – life, sound; Workplace Skills - relationship skills

- **3AT-F5. Explain personal preferences for specific dramatizations**

- PO 1. Identify a character that one enjoyed and explain one’s own reaction
- PO 2. Identify and explain why a story, incident, or problem found in a play is interesting

- **3AT-F6. Compare and contrast art forms by describing theatre, film, television or electronic media productions, using technology as one means of communicating personal ideas in a variety of forums**

- PO 1. View several dramatic pieces (e.g., an historical/biographical play, fantasy, cartoon) and summarize each story
- PO 2. Compare and contrast characters, action, and environment within those productions

DANCE

STANDARD 1: CREATING ART (Dance)

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

- **1AD-F1. Demonstrate appropriate kinesthetic response and ability to concentrate while performing movement skills**

PO 1. Demonstrate sustained focus while working on a movement task
PO 2. Demonstrate accuracy in performing locomotor and nonlocomotor movement
PO 3. Move in response to words, emotions, sounds, imagery or music

Possible link to: Language Arts - word recognition

- **1AD-F2. Create a movement phrase with a beginning, middle and end with and without a rhythmic accompaniment with shapes at low, middle and high levels**

PO 1. Suggest possible beginnings, middles, and endings for a movement phrase
PO 2. Demonstrate shapes at low, middle and high levels
PO 3. Create and demonstrate a complete movement phrase with, or without, accompaniment
PO 4. Create individual and group design

Possible link to: Mathematics - shapes, lines

- **1AD-F3. Discuss own impressions (e.g., based on life experiences, concepts from other sources) of a dance**

PO 1. Observe and discuss a dance
PO 2. Describe selected parts of a dance
PO 3. Discuss how dance relates to personal experience

Possible link to: Social Studies – values

- **1AD-F4. Demonstrate movement qualities (e.g., energy, force, power)**

PO 1. Demonstrate the difference between tension and relaxation in stillness and motion
PO 2. Demonstrate the differences between strong, light and heavy movement
PO 3. Demonstrate the ability to vary the intensity of dynamics by changing the amount of energy used in a given movement

Possible link to: Science - energy, change, motion

- **1AD-F5. Invent multiple solutions to movement problems**

PO 1. Create several endings to a movement phrase

PO 2. Change the order of a movement sequence

PO 3. Combine dynamics in a movement phrase

Possible link to: Mathematics - problem solving, addition, subtraction

- **1AD-F6. Create a dance phrase, then vary it, making changes in time, space and energy/force**

PO 1. Create a dance phrase, then vary the tempo

PO 2. Create a dance phrase, then vary the directions and level

PO 3. Create a dance phrase, then vary the energy used

Possible link to: Art - line, form; Music - tempo

- **1AD-F7. Demonstrate the ability to copy, lead, follow and mirror**

PO 1. Follow and/or copy movements and shapes of a designated leader

PO 2. Improvise with a partner or group as if looking into a mirror while sitting, standing and/or moving through space

PO 3. Lead movements to be imitated by a group or partner

STANDARD 2: ART IN CONTEXT (Dance)

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts

- **2AD-F1. Observe and describe the action and movement elements (e.g., time, space, energy/force) in a brief movement study**

PO 1. Identify the movements in a brief movement study

PO 2. Identify the dance elements of time (e.g., meter, tempo), space (e.g., directions, levels), and energy (e.g., intensity, dynamics) in a brief movement study

PO 3. Analyze the dance elements of time, space, and energy in a brief movement study

- **2AD-F2. Describe how dances are similar and different in terms of one of the dance elements (e.g., space, shape, level, pathways)**

PO 1. Observe various forms and styles of dance (e.g., ballet, modern, jazz)

PO 2. Identify the similarities and differences between various dance styles

Possible link to: Mathematics - one-to-one correspondence

- **2AD-F3. Select and demonstrate folk dances from various cultures and describe the cultural and historical context of each**

PO 1. Observe and perform simple folk and ethnic dances

PO 2. Identify similarities and differences between dances of different cultures and historical periods

PO 3. Explain how dance is part of today's cultures

Possible link to: Social Studies - culture, geography

- **2AD-F4. Identify and describe roles of dancers (e.g., Hopi butterfly dancers, ballet dancers, square dancers, Ballet Folklorico performers, modern dancers, East Indian Classical dancers) in various dance settings and cultures**

PO 1. Define the role of dancers in various dance settings and cultures

PO 2. Identify ways that the dancers' roles define, express, and communicate culture

Possible link to: Social Studies - geography

- **2AD-F5. Explain how healthful practices enhance one's own ability to dance**

PO 1. Identify appropriate warm-up activities

PO 2. Identify the eating and sleeping habits that enhance the ability to dance

Possible link to: Comprehensive Health – nutrition

STANDARD 3: ART AS INQUIRY (Dance)

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

- **3AD-F1. Present their own dances to peers and discuss their meaning with competence and confidence**

PO 1. Perform dance compositions for others
PO 2. Describe what their dance is about
PO 3. Explain the choices made to create the dance

Possible link to: Language - verbal communication

- **3AD-F2. Discuss differing interpretations of and reactions to a dance produced by themselves and others, using technology as one means of communicating personal ideas in a variety of forums**

PO 1. Use another medium (e.g., tape recorder, computer, camcorder) to communicate personal impressions of dance

- **3AD-F3. Recognize and explore multiple solutions to a given movement problem**

PO 1. Identify multiple solutions to a given movement problem
PO 2. Create multiple solutions to a given movement problem
PO 3. Share multiple solutions to a given movement problem

- **3AD-F4. Identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with dance**

PO 1. Explore the correlation between dance and other subject areas

ARTS GLOSSARY

AB A two-part compositional form with an A theme and a B theme; the binary form consists of two distinct, self-contained sections that share either a character or quality, such as the same tempo, movement quality, or style. [M, D]

ABA A three-part compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section in a condensed, abbreviated or extended form. [M, D]

Abstract Not representational. Removed from the representative, yet retaining the essence of the original. [D, M, T, V]

Action The core of a theatre piece; the sense of forward movement created by the sense of time and/or the physical and psychological motivations of characters. [T]

Aesthetics A branch of philosophy that focuses on the nature of beauty, the nature and value of art, and the inquiry processes and human responses associated with those topics. [D, M, T, V]

Aesthetic Criteria Criteria developed about the visual, aural and oral aspects of the witnessed event, derived from cultural and emotional values and cognitive meaning. [D, M, T, V]

Aesthetic Qualities The perceptual aspects, emotional values and cognitive meanings derived from interpreting a work of art; the symbolic nature of art. [D, M, T, V]

Alignment The relationship of the skeleton to the line of gravity and the base of support. [D, V]

Alla breve The meter signature indicating the equivalent of 2/2 time. [M]

Articulation In performance, the characteristics of attack and decay of tones and the manner and extent to which tones in sequence are connected or disconnected. [D, M]

Artistic Choices Selections made by artists about situation, action, direction and design in order to convey meaning. [D, M, T, V]

Art Form Graphic or visual representation usually distinguished by process (i.e. painting, drawing, sculpture, photography) [V]

Note: Legend D-Dance, M-Music, T-Theatre. V-Visual Arts

Art Media Material used in the creation and study of visual art, such as paint, clay, cardboard,

canvas, film, videotape, models, watercolors, wood and plastic. [V]

Aural Having to do with the ear or the sense of hearing. [D, M]

Axial Movement Any movement that is anchored to one spot by a body part, using only the available space in any direction without losing the initial body contact. Movement is organized around the axis of the body rather than designed for travel from one location to another; also known as nonlocomotor movement. [D]

Call and Response A structure that is most often associated with African music and dance forms, although it is also used elsewhere. One soloist/group performs with the second soloist/group entering “in response” to the first. [D, M]

Canon Choreographic form that reflects the musical form of the same name, in which individuals and groups perform the same movement/phrase beginning at different times. [D, M]

Character A created being in a drama. [T]

Characterization The creative process whereby an actor understands the fundamental personality of a part and then projects it to the audience in such a way that the character becomes a living, convincing human being. [T]

Choreography, Choreographic Describes a dance sequence that has been created with specific intent. [D]

Classical A dramatic form and production technique(s) considered of significance in earlier times, in any culture or historical period. [D, M, T, V]

Classroom Instruments Instruments typically used in the general music classroom (e.g., recorder-type instruments, chorded zithers, mallet instruments, simple percussion instruments, fretted instruments, keyboard instruments and electronic instruments). [M]

Classroom Production The exploration of all aspects (e.g., visual, oral, aural) of a dramatic work in a classroom setting where experimentation is emphasized. Classmates and teachers are the usual audience. [T]

Clef One of the three symbols that indicate the location on the staff of G above Middle C, Middle C or F below Middle C. [M]

Constructed Meaning The personal understanding of dramatic/artistic intentions and actions and their social and personal significance, selected and organized from the aural, oral and visual symbols of a dramatic production. [T]

Context A set of interrelated conditions (e.g., social, economic, political) that influence the

context and give meaning to the reception of thoughts, ideas, or concepts and specific cultures and eras. [D, M, T, V]

Criticism Describing and evaluating the media, processes and meanings of works, and making comparative judgments. [D, M, T, V]

Drama A literary composition intended to portray life or character or to tell a story usually involving conflicts and emotions exhibited through action and dialogue, designed for theatrical performance. [T]

Dramatization The art of composing, writing, acting or producing plays. [T]

Dramatic Media Means of telling stories by way of stage, film, television, radio, laser discs or other electronic media. [T]

Dynamics, Dynamic Levels The expressive content of human movement, sometimes called qualities or effects. Dynamics manifest the interrelationships among the elements of space, time, and force/energy. Degrees of loudness. See also movement quality. [D, M]

Electronic Media Means of communication characterized by the use of technology including (but not limited to) computers, multimedia, CD-ROM, MIDI, sound boards, light boards, virtual reality, video, film. Used as tools to create, learn, explain, document, analyze, etc. [D, M, T, V]

Elements of Art Visual arts components, such as line, texture, color, form, value and space. [V]

Elements of Dance The use of the body moving in space and time with force/energy. [D]

Elements of Music Melody, rhythm, harmony, pitch, dynamics, timbre, texture, form, text or lyrics. [M]

Ensemble The dynamic interaction and harmonious blending of the efforts of many artists. [T, M]

Environment Physical surroundings that establish place, time, and atmosphere/mood; physical conditions that reflect and affect the emotions, thoughts, and actions of characters and the audience. [D, M, T, V]

Folk Work created and performed by a specific group within a culture. Generally these works originated outside the courts or circle of power within a society. [D, M, T, V]

Form The overall structural organization of a music composition (e.g., AB, ABA, call and

response, rondo, theme and variations, sonata-allegro) and the interrelationships of music events within the overall structure. [M] The structural organization of a drama (e.g., plot sequence; logical, realistic use of character and time/non-realistic use of character and time. [T] An element of art that is three-dimensional and encompasses volume. [V]

Formal Production The staging of a dramatic work for presentation for an audience. [T]

Front of House Box office and lobby (i.e., business services). [T]

Found Objects Objects that are used to create elements of music that were not originally designed for music (i.e., pencil, string, rubber band) [M] Objects that were not originally considered art media that are used to create works of art (e.g., tin foil, string, wire). [V]

Genre A type or category of music (e.g., sonata, opera, oratorio, art song, gospel, suite, jazz, madrigal, march, work song, lullaby, barbershop, Dixieland). [M] A type or category of dramatic literature (e.g., comedy, tragedy, melodrama, farce, serious drama). [T]

Harmony, Harmonics Agreeable relationship between parts of a design or composition giving unity of effect or an aesthetically pleasing whole. [D, V] The combination of tones of a chord into music of three or more parts. [M]

Improvisation Movement that is created spontaneously, ranging from free form to highly structured environments, but always with an element of chance. Provides the dancer with the opportunity to bring together elements quickly, and requires focus and concentration. Is instant and simultaneous choreography and performance. [D] The spontaneous use of movement and speech to create a character in a particular situation. [T] Music that is performed spontaneously either melodically or harmonically, alone or in ensemble, without written notation. [M]

Kinesphere The movement space, or the space surrounding the body in stillness and in motion, which includes all directions and levels both close to the body and as far as the person can reach with limbs or torso. [D]

Kinesthetic The sensation of movement or action in the muscles, tendons and joints in response to stimuli while dancing or viewing dance. [D]

Level of Difficulty For purposes of these standards, music is classified into six levels of difficulty:*

Level 1 Very easy. Easy keys, meters and rhythms; limited ranges.

Level 2 Easy. May include changes of tempo, key and meter; modest ranges.

Level 3 Moderately easy. Contains moderate technical demands, expanded ranges and varied interpretive requirements.

Level 4 Moderately difficult. Requires well-developed technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys.

Level 5 Difficult. Requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, unusual meters, complex rhythms, subtle dynamic requirements.

Level 6 Very difficult. Suitable for musically mature students of exceptional competence. [M]

Locomotor Movement Movement that travels from place to place, usually identified by weight transference on the feet. Basic locomotor steps are the walk, run, leap, hop, and jump and the irregular rhythmic combinations of the skip (walk and hop), slide (walk and leap), and gallop (walk and leap). [D]

Major/Minor Key A key or tonality in the major/minor mode

Major The intervals between the scale tones are all whole steps except those between 3-4 and 7-8, which are half steps.

Minor In the natural form the intervals between the scale tones are all whole steps except those between 2-3 and 5-6, which are half steps. The more common melodic form requires a half step between 7-8 ascending, but reverts to the natural form descending. [M]

Meter The grouping in which a succession of rhythmic pulses or beats is organized; indicated by a meter signature at the beginning of a work. [M]

Meter Signature An indicator of the meter of a musical work, usually presented in the form of a fraction; the denominator indicates the unit of measurement (note) and the numerator indicates the number of units (notes) that make up a measure. [M]

MIDI (Musical Instrument Digital Interface) Standard specifications that enable electronic instruments such as the synthesizer, sampler, sequencer and drum machine from any manufacturer to communicate with one another and with computers. [M]

Motivation What a character wants and why. [T]

*Adapted with permission from the New York State School Music Association (NYSSMA) Manual, Edition XXIII, published by the NYSSMA, 1991

Movement Quality The identifying attributes created by the release, follow-through and termination of energy, which are key to making movement become dance. Typical terms denoting qualities include sustained, swing, percussive, collapse, and vibratory and effort combinations such as float, dab, punch and glide. [D]

Ostinato A short musical pattern that is repeated persistently throughout a composition. [M]

Palindrome A choreographic structure used with a phrase or longer sequence of movement in which the phrase, for example, is first performed proceeding from the first movement to the second movement; when the last movement of the phrase is completed, the phrase is retrograded from the penultimate movement to the first movement. (A commonly used example in prose is “Able was I ere I saw Elba.” In this example, the letters are the same forward to the “r” in “ere” as they are backward to that “r.”) [D]

Pantomime Originally a Roman entertainment in which a narrative was sung by a chorus while the story was acted out by dancers. Now used loosely to cover any form of presentation, which relies on dance, gesture and physical movement without the use of the voice. [D, T]

Pentatonic A musical scale using only five tones with a minor third between three and four, all other intervals being whole steps. [M]

Perception Sensory awareness, discrimination and integration of impressions, conditions and relationships with regard to objects, images and feelings. [V]

Portfolio collected evidence of a student’s progress in the visual arts. [V]

Principles of Design Underlying characteristics in the visual arts and theatrical design, such as reception, balance, emphasis, contrast and unity. [T, V]

Process A complex operation involving a number of methods or techniques (e.g., addition or subtraction processes in sculpture; etching and intaglio processes in printmaking; casting or constructing processes in making jewelry). [V]

Process of Critiquing A strategy which enables a viewer to assess works of art through perceiving, analyzing and discussing its properties and qualities (e.g., Broudy’s Aesthetic Scanning, Anderson’s Form & Context, the Feldman Approach, the Mittler Approach, and Parsons Model). [V]

Projection A confident presentation of one’s body and energy to communicate vividly meaning to an audience. [D, M, T]

Range The whole ascending or descending series of sounds capable of being produced by a voice or instrument. [M The scope or extent of one’s abilities in movement, technique, etc. [D, T]

Real Work of Art The original work of art rather than a reproduction. [V]

Rhythmic Acuity The physical expression of auditory recognition of various complex time elements. [D, M]

Role The characteristic and expected social behavior of an individual in a given position (e.g., mother, employer). Role portrayal is likely to be more predictable and one-dimensional than character portrayal (see characterization) and is appropriate for early improvisation exercises. [T]

School A group of artists located in a particular region with common theology. Some examples of schools are the New York School, the Ashcan School, the Hudson River School and the Pont Aven School. [V]

Script The written dialogue, description and directions provided by the playwright. [T]

Space The performance area used by an individual or ensemble. [D, T]
The open place between the lines of the staff. [M] The emptiness or area between, around, above, below, or within objects. [V]

Staff The five parallel horizontal lines and four spaces on which music is written. [M]

Staves Plural of staff. [M]

Style The distinctive or characteristic manner in which the elements of music are treated. In practice, the term may be applied to, for example, composers (the style of Copeland), periods (Baroque style), media (keyboard style), nations (French style), form or type of composition (fugal style, contrapuntal style), or genre (operatic style, bluegrass style). [M] A distinctive manner of moving; the characteristic way dance is done, created or performed that identifies the dance of a particular performer, choreographer or period. [D] The manner in which a play is written or performed (e.g., classical, Shakespearean, grealistic, absurdist). [T] An artist's characteristic manner of expression. Also, works of art by a group of artists with commonalities in their work such as impressionistic, expressionistic, realistic and surrealistic. [V]

Symbol An image, object, sound or movement that stands for or represents something else. [D, M, T, V]

Technical Skills The ability to perform with appropriate timbre, intonation, breath support, articulation, and diction and to play or sing the correct pitches and rhythms. [M]

Techniques Specific methods or approaches used in a larger process (e.g., graduation of value or hue in painting; conveying linear perspective through overlapping, shading, or varying size and color). [V]

Technology Electronic media (e.g., video, computers, compact discs, lasers, audio tape, satellite

equipment) used as tools to create, learn, explain, document, analyze, or present artistic work or information. [D, M, T, V]

Tempo The rate of speed at which a performance or elements of a performance occur. [D. M. T]

Tension The atmosphere created by unresolved, disquieting or inharmonious situations that human beings feel compelled to address. [M, T] A design created by unresolved, disquieting or inharmonious shapes or elements. [V]

Text The basis of dramatic activity and performance; a written script or an agreed-upon structure and content for improvisation. [T] The words or lyrics of a piece of vocal music. [M]

Theatre Literacy The ability to create, perform, perceive, analyze, critique and understand dramatic performances. [T]

Theatre The imitation/representation of life, performed for other people; the performance of dramatic literature, drama; the milieu of actors and playwrights, the place that is the setting for dramatic performances. [T]

Timbre The character or quality of a sound that distinguishes one instrument, voice or other sound source from another. [M]

Tonality The harmonic relationship of tones with respect to a definite center or point of rest; fundamental to much of Western music circa 1600. [M]

Tools Instruments and equipment used by students to create and learn about art, such as brushes, scissors, brayers, easels, knives, kilns and cameras. [V]

Transposition A change in a composition, either in the transcript or the performance, into another key. [M]

Value The significance of an idea to an individual or group.

Visual Arts Problems Specific challenges based on thinking about and using visual arts components. [V]

Warm Up Movements and/or movement phrases designed to raise the core body temperature and bring the mind into focus for the activities to follow. [M, T, D]